

# 205DPI

Issue Oct'14





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# THIS ISSUE

Oct'14

## Who are we?

We are photographers. Journalistic ones. We document, record and capture anything we find interesting, beautiful or captivating.

Sometimes our stories may seem strange or unusual, but we are the eye behind it all; and that's what this magazine is all about.

From cakes to paralympics, graffiti to kickboxing, our editorial documentary style takes us around Cornwall, the UK and the rest of the world. Follow us and our collective of photographers as we capture our adventures, our remarkable stories and our everyday

## What've we been doing?

After our anniversary last month we've been settling into our new shoes nicely. The winter is drawing in, and with our photographers covering stories across the globe - we've got a lot to look forward to. We hope you've had a great Halloween!

*p.s. keep updated:* [f](#) [t](#)





★ Feature Story  
Will Bremridge

*An inspiring chat with Portrait Photographer Will as he explains what it's really like working freelance.*



📷 Monthly Single Images:

*Lucy Everit  
Pierre Mohamed*



1. Jamie Cook

*Shows us his beautiful landscapes, and explains how useful he finds an iPhone as a photographer.*



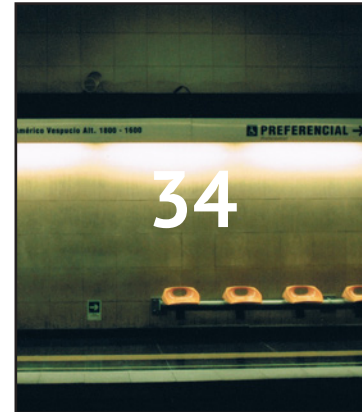
2. Francis Hawkins

*Comments on the 20-year-strong 'Scott May's Daredevil Stunt Show', and captures its uniqueness.*



3. Robert Ogilvie

*Robert mixes interesting architecture with fantastic character-filled cars to create a truly striking story.*



4. Daniela Contreras

*Explains the touching story of a magical train line that once held tons of exciting character in central Chile.*



# Real talk with Will Bremridge







# “My favourite shoot was with Bruce Dickinson from Iron Maiden sat in the engine of a plane...”

This month we have an insightful conversation with fantastic portrait photographer Will Bremridge. Currently based in London, Will has shot a mixture of commercial and lifestyle work for names such as Oakley, Q Magazine and the 2012 Olympics. In this interview, Will explains his life as a freelance photographer and his growth in the industry.

Hey Will!

Can you tell us a little about where you've come from and your journey from the beginning to photographing A-list celebrities today?

**I used to be a travelling snowboarder living in Colorado and mixed with a lot of the snowboard industry folk in the US. I got into snowboarding photography really quickly as I was surrounded by so many great snowboarders and such photogenic scenery. Soon I realised how much more interested I was in shooting portraits and the lifestyle behind snowboarding rather than the action. I moved to London eventually and decided to set myself up here with the aim of shooting bigger and better portrait based work. I've worked really hard and have got to shoot some really cool jobs in the last few years. I wouldn't say I shoot 'A-list Celebrities' that regularly but all in good time!**





From your point of view, what are the pros and cons of being a freelancer?

**Well just this afternoon I took a booking for a two day national advertising shoot and then lost it because the contact who hired me went on her lunch break without telling her producer they'd found someone. Meanwhile the producer booked someone else and I'm left crying alone in the dark. That sort of thing is always annoying but in general the hardest thing is the journey you have to go on, to learn how to keep pushing forwards and how to not let the quiet periods get you down. You have to find your own methods of staying extremely motivated. On the up side you're your own**

**boss and can live a very free and varied life compared to many who sit at a desk in an office every day.**

How do you maintain your own personal style, whilst keeping it marketable?

**I've only had a recognisable style for the last three years or so. Before that I was still finding my feet a bit more, and was less aware of what I wanted to shoot. I'm heavily influenced by a small number of photographers while still trying to carve my own route within a particular genre. I've learned that if you look at the work of hundreds of photographers all the time then you're just going to get totally lost**



and produce a body of work that has no discernible style. You have to be disciplined and think of yourself as a brand as much as an artist and your potential clients need to be able to think ‘his/her work will definitely suit this project’ etc. I think that as long as you have a recognisable style there is something marketable about you.

Being a worker in London, what’s it like trying to make a name and career in one of the most competitive cities in the world?

It’s great! London certainly is one of the most competitive cities in the world but it’s also jam packed with opportunities and the potential for you to create your own

career path. I’ve learned to embrace the competitiveness rather than be afraid of it and I find that seeing other people succeed just gets me fired up to do the same. My career started when I had no other choice but to find photo work so I could pay rent. Drop yourself in the deep end!

Who has been your favourite subject to shoot and work with?

In terms of locations, I absolutely loved shooting Bruce Dickinson from Iron Maiden sat in the engine of a plane. I was over the moon when I got the call to do that job. Other than that I’ve really enjoyed working with various comedians. Anyone



who I can work together with to fulfil an idea or a concept. My sort of portrait work is a joint effort between me and the subject so it's always fun to work with someone enthusiastic.

You got the chance to work on the Olympic games promotion, how was that?

It was great. I met some really inspiring athletes and got to shoot a lot of the work whichever way I wanted. It was also a slight step up from some of the other commercial work I'd done at the time so it felt great to be hired to shoot a subject that had all eyes on it for most of 2012.

What do you think about the industry now as video becomes more and more of a commodity in advertisement? e.g. moving image billboards

There's always going to be a place for still images so I don't think about it much. Plus everything moves in trends so I never see photography being replaced for video. They're two very different things. I think it's tough to become brilliant at both photos and video and I've even heard art directors go as far as saying you can't be both. Of course there are plenty of people who are good at both but the people who are great tend to stick to one discipline. Saying that, ask me again in a year; I may have a totally different answer!

In such a competitive industry, how do you maintain photography as a passion and not just a means for a pay-cheque?

You have to shoot personal work. It's massively important for self satisfaction and for pushing your career in the right direction. If you want to be hired to shoot



“You have to find your own methods of staying extremely motivated”

more work of a certain style, go out and shoot a load of personal projects that you can showcase to potential clients. That's the most effective way to carve your career path in the right direction. Plenty of art directors are interested in knowing what sort of work makes you tick regardless of money. 📷

Words: Lois Golding







**Lucy Everit**

*Monthly single image*

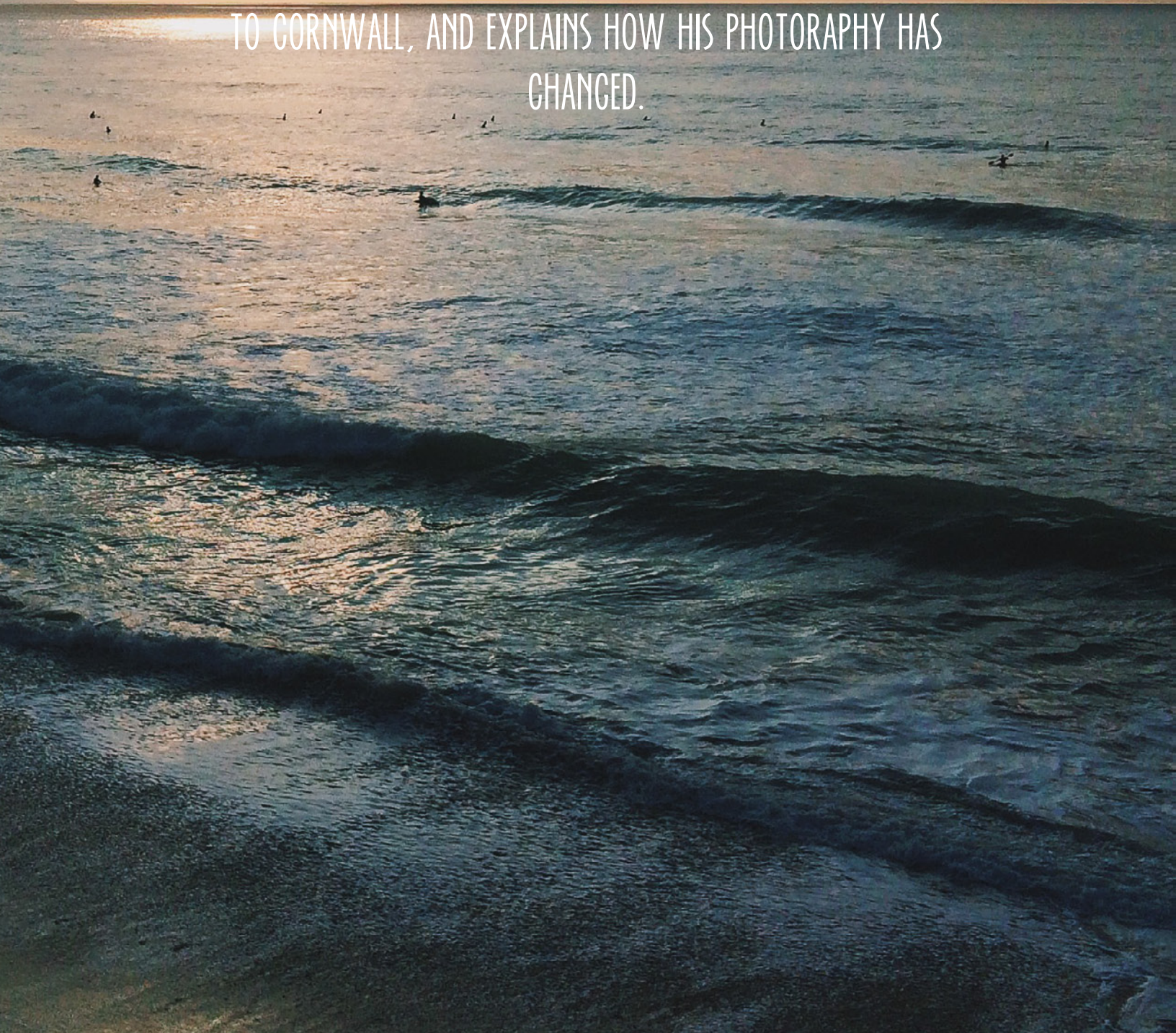
[www.loueveritt.tumblr.com](http://www.loueveritt.tumblr.com)





# DISCOVERING THE LAND

JAMIE COOK UNCOVERS HIS JOURNEY FROM YORKSHIRE  
TO CORNWALL, AND EXPLAINS HOW HIS PHOTORAPHY HAS  
CHANGED.



These are a selection of my images from in and around Cornwall. From Porthtowan and Praa Sands, to the tourist town of St Ives or the huge gold sands of Gwithian. Wherever it is, I'll be there with my camera.

I'm now in my third year of living in Falmouth, and it's only now that I've discovered my passion for surfing. This has given me more opportunities to venture out into the little corners of Cornwall and discover these stunning landscapes: it's now more than ever that I really appreciate where I live in the UK.

I have always loved landscape photography, and it's thanks to my upbringing in Yorkshire. I would head out on the moors every weekend with my parents and just absorb the views. Both my parents are into landscape photography, so I've always been surrounded by their alert eyes!

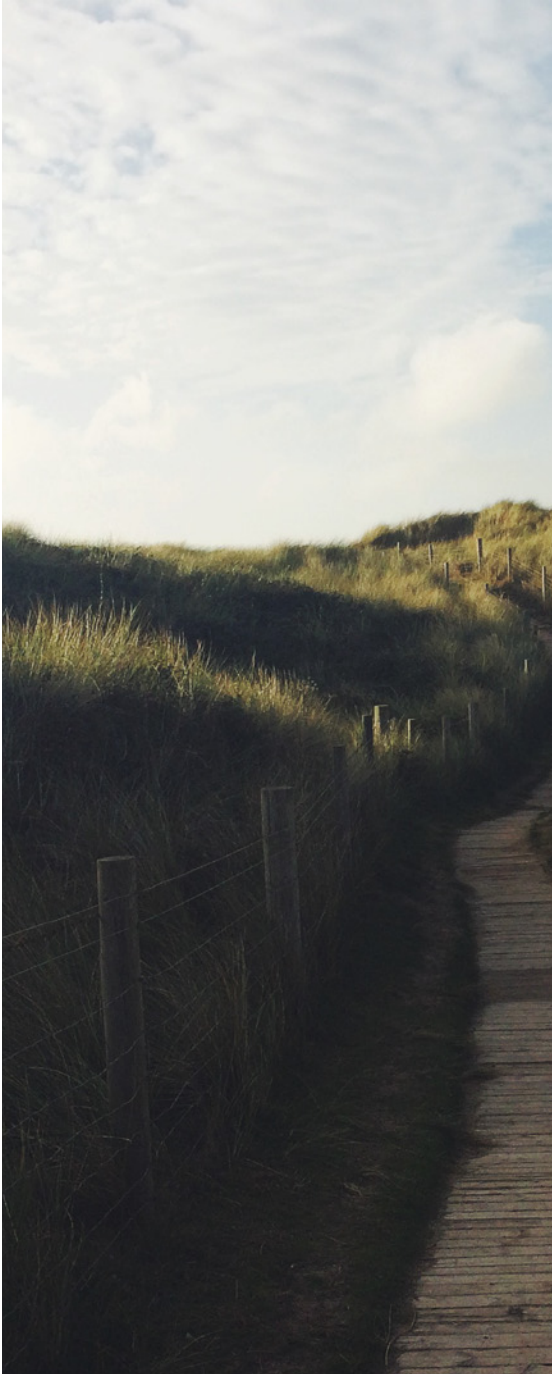
Over the last couple of years I've really grown accustomed to Daniel Zvereff's photography. He does some really breathtaking landscapes

of Alaska, Canada and Greenland that have just inspired me to be out shooting constantly. One section of Zvereff's work that really caught my eye was his infrared project called 'Introspective'.

Another thing that has really pushed my photography at the moment is Instagram, although I don't like to admit it! It has helped me get a wider scope on other peoples landscape photographs out there. This has gradually helped me to really pin point what it is I love about landscape photography.

This is why almost all of these images you see have been taken on my iPhone. People overlook how lucky we are to have a relatively good camera with you all the time. I never have the intention to go out and photograph; whenever I see a nice shot or interesting light I get my phone out and just play around. I feel very fortunate to be here in the unique county of Cornwall, although it has taken me two years to really appreciate it! But now I have, I'm just trying to explore it as much as I can.









# DARE

## FRANCIS HAWKINS EXPLORES THE WORLD OF EXTREME SPORTS & RISK TAKERS

In a field behind Morrison's, on the outskirts of Falmouth, Cornwall, you will find a bizarre spectacle. It resembles a celebration of fire, metal, bad background music and cheap hotdogs. There's something for everyone.

Scott May's Daredevil Stunt Show has been touring since the early 90s; growing in size and popularity. With over twenty years under Scott's belt he has built up a Mad Max style stunt army, including a wheelying school bus, a double-ended mini, a jumping tank and many more. In Cornwall, health and safety is a bit lenient and you can pretty much get away with anything you like - a perfect environment to grow stunt men. The groups of proofers have come from different background from motocross biking to movie stunt doubles. But they all have the same motives: no regard for







## SCOTT MAY'S DAREDEVIL SHOW IS SOMETHING YOU SHOULD NOT MISS!

self-preservation. It takes a certain type of person to wake up in the morning to go to work and set your self on fire. Needless to say, it's definitely no desk job.

The show is made up of many different vehicles spending long periods of time in midair and driving on two wheels, stunt men being dragged, running and driving through fire, and a lot of written-off cars crushed by monster trucks.

When you first arrive it still has the feeling of the car boot sale which happened the day before, but as soon as the show starts you are transported to an Alabamian style rodeo arena with monster trucks and dirty bikes being launched through the air. I think there is nothing better than a bit of escapism on a grey Sunday afternoon in September.



*“The eye should learn to listen  
before it looks.”*

- Robert Frank

A photograph of a grassy area with a large green bush and a white wall in the background. The text is overlaid on the image.

# MAGIC IN THE MUNDANE

**Robert Ogilvie explains his process in photographing the otherwise everyday sights.**





All my life I have been taking photographs, either with my Olympus XA, Nikon N80 or Contax 167MT. Most of the photos I take are on film, because I think it looks better. I also like the limitation of only having 36 exposures, as it forces me to focus more on the shot. Occasionally I will set out just to take photos or chase something beautiful like the sunrise or the fog rolling in at sunset.

After many years of photographing, my engagement with the world around me has changed. I pay more attention to patterns, settings or scenes in my daily life to see what looks compelling. Often interesting scenes or patterns appear at different times in familiar places in which the light has changed or where an older car with a lot of character has been parked. The light in San Francisco is always changing and there are lots of scenes to observe and plenty of cars and trucks with character. This gives me the opportunity to

take photos of the same place, or of the same vehicle, at different times creating different outcomes.

The rusty VW Kombi bus that is parked in my neighbourhood is a great example of that. I started noticing it about a year ago and since then have shot it in many different locations, times of day, weather, and from different angles.

What I love the most about photography is that through it I have become a much better observer, which makes my daily life more enjoyable. I now see things that before I would not have. I see beauty in places that before I would have ignored. When my photos turn out well, I can help others see this beauty in ordinary places and hopefully make their existence in their daily environments a little more enjoyable as well.









# Tren a Valparaíso

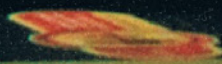
The beautiful essence a train journey once had is slowly being lost in Chile.

Av. Américo Vespucio Alt. 1800 - 1600



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*Preferential*

ESTADI





The best way to portray the true essence of a city is through its travel and historic moments. Chile is one of the longest countries in the world and its trains have always been an important part of the country. The only viable means of transportation were trains, the elderly love them, and you will see the joy in their eyes if you ever mention these old machines.

My photography aims to capture the nostalgia of the recent change in trains. I believe they have lost the romanticism of the voyage, the excitement of the journey. Today, they are merely a fast means of transport, getting you from A to B. The hopes and dreams of discovering new destinations have been lost.

For this project, I used an A1 Canon analog camera from the 1970's to capture the city of Santiago - the capital of Chile. The train lines are

the main and newest means of transportation used today; but they are sad, lonely and dark. The older generation of character-filled trains are missed.

The city of Valparaíso was the main port for Chile for many years, getting supplies to and from the capital with its rail connections. It was beautiful; the journey of the train always seemed to be in the dawn of an Autumn's day, which cuts through a dense fog and delivering an air of mystery that accompanies daily train lines as it has always done.

The Valparaíso train is still used for some of the public, but it is just a shadow of what it once was. You can wander along the train lines beyond the terminals, it is a completely different passage that not many people know about. The grass is long and the tracks are empty.





**Pierre Mohamed**

*Monthly single image*

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# This issue's stars



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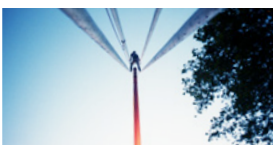
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# With thanks to..



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**Harvey Williams-Fairley**

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Brand designer & sign writing god

Instagram - mattcox904



## **Will Bremridge**

Special feature interview & photographer

*[www.willbphoto.com](http://www.willbphoto.com)*



## **Heather Golding**

**Toby Ellis**

**John Liot**

Support & assistance.

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